DOCUMENT RESUME

ED 061 247 TE 499 789

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|---|---|
| AUTHOR | Burris, Susan |
| TITLE | Music in American Society, Twentieth Century, Course Number: Music: 7189. |
| INSTITUTION | Dade County Public Schools, Miami, Fla. |
| PUB DATE | 71 |
| NOTE | 42p.; An Authorized Course of Instruction for the Quinmester Program |
| EDRS PRICE | MF-$0.65 HC-$3.29 |
| DESCRIPTORS | *Behavioral Objectives; *Course Content; *Curriculum Guides; *Humanities Instruction; Multimedia Instruction; *Music Appreciation; Resource Materials; Social Influences; Teaching Guides |
| IDENTIFIERS | Modern Music; *Quinmester Program |

ABSTRACT

In this course, the interaction of music and the American society in the twentieth century, for students who are interested in the Humanities and have working knowledge of the English language, is studied. This handbook is a guide to the course and presents, in outline format, the following topics: Course Description; Course Enrollment; Course Objectives; Course Content; Course Procedure (by days within each of the nine weeks); Resources for Pupils; Resources of Teachers; and Evaluation. A bibliography is provided. (DB)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

TE 499 789

MUSIC IN AMERICAN SOCIETY, TWENTIETH CENTURY

COURSE NUMBER: MUSIC: 7189

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DADE COUNTY PUBLIC SCHOOLS
DIVISION OF INSTRUCTION • 1971

# MUSIC IN AMERICAN SOCIETY, TWENTIETH CENTURY

COURSE NUMBER: MUSIC: 7189

TE 499 789

Written by Susan Burris

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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Miami, Florida 33132

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I. COURSE TITLE

Music In American Society, Twentieth Century

II. COURSE NUMBER

7189

III. COURSE DESCRIPTION

A study of the interaction of music and the American society in the twentieth century.

IV. COURSE ENROLLMENT

High school students (10th-12th). Students should be interested in the Humanities and have working knowledge of the English language.

V. COURSE OBJECTIVES

A. Awareness

1. Realization of the influence of music in our customs and daily life.

a. Therapy

b. Mood production

c. Ceremonial

d. Worship

e. Fashion

f. Language

g. Conditioning

2. Become aware of the relationship of the philosophy of our society to our music.

3. Be able to understand the interaction of changes in our culture to our music and musicians.

B. Relate

Be able to relate all of the above to other cultures and to themselves.

VI. COURSE CONTENT

A. How society effects musicians

1. Anxiety as a catalyst of emotions

2. Monumental scores composed by distressed men

B. The effects of the modern world on music

1. Revolt against romanticism of nineteenth century

2. The mechanical age

a. Beauty in the power of the machine

b. Electricity

(1) Microphone

(2) Radio

(3) Television

(4) Motion pictures

(5) Electronic instruments

C. The effects of social conditions on music

1. Effects of Negro and Jewish culture

a. Ragtime

b. Jazz

c. Blues

2. Effects of World War I and Post World War I on music

   a. Need for ragtime

   b. Dance craze

   c. Jazz

   d. German monopoly of music is ended

3. Effects of the depression on music

   "Blues" of the 30's

4. Effects of the after-math of World War II on music

   a. Rise of nationalism

      (1) Pursuit of American idiom

         (a) Use of folk music

         (b) Use of jazz

         (c) Use of "Negro" themes

   b. Migration of reputable European composers to America

      (1) Schoenberg, Stravinsky, Hindemith, Bartok

         (a) Teaching American composers

         (b) Developing new compositions with European influence

         (c) Composing for motion pictures

D. The social revolution of music

   1. "Pre-rock" or "Pop" music

      a. Rise of teen tribal identity

      b. Effects of language

      c. Effects on fashion

      d. Teens as independent commercial values

      e. The "New Democracy"

2. Rock, folk, and "folk-rock" music

a. Musicians criticizing war, racial conflicts, the "Establishment," and apathy

(1) Bob Dylan

(2) Joan Baez

(3) Judy Collins

(4) Pete Seeger

(5) The Beatles

(6) Richie Havens

(7) Gerome Ragni, James Rado, and Galt Macdermot (Hair)

(8) Simon and Garfunkel

b. Religious trend of recent music

(1) My Lord, Sweet Lord--George Harrison

(2) Jesus Christ, Superstar--Andrew Lloyd Webber and Tim Rice (Rock opera)

3. Avant Garde

a. Music conceived "of" society rather than "for" society

b. Rejection and dissent pervade

c. Composers

(1) Larry Austin

(2) David Reck

(3) John Cage

E. The influence of the drug movement on music

1. Rise of the drug movement

a. Escape reality

(1) Vietnam War

(2) Over-population

(3) Materialism

(4) "Rut" of life

(5) Racial prejudices

b. Religious cult

(1) Timothy Leary

(2) Occult meditation

(3) "Illusions of Grandeur"

c. Search for answers when found no other way

d. Protest of the above realities

2. Development of underground art

3. Development of underground clubs

4. Acid rock

5. Psychedelic groups

6. Love rock

7. Avant Garde

F. Values of music in daily life

1. Education

a. Sensitizes whole person

b. Motivates

c. Stimulates imagination

d. Acquires insight

e. Gives a sense of order

f. Universal language

2. Ceremonial
    a. Weddings
    b. Funerals
    c. Worship
    d. Patriotism
    e. Organization
        (1) Social
        (2) Civic
        (3) Educational
3. Business
    a. Commercials
    b. Music as a consumable item
    c. Public performances
    d. The theater
    e. Theme songs
4. Mood production
    a. Entertainment
    b. Dancing
    c. Romance
    d. Comedy
    e. Group unity
    f. Protest
    g. Nationalism
    h. Conditioning
5. Therapy
    a. For the disturbed
    b. For the insane
    c. For the unmotivated

VII. COURSE PROCEDURE

First Week

A. First Day: Use "media bombardment"; records, films, sounds, etc. Have everything playing spontaneously so that the students are almost in a "state of shock." Have them prepare a feedback for the next day. This can be any creative response to what they have experienced in class; art, music, poetry, essay, etc.

B. Second Day: Begin the unit, "How Society Effects Musicians."

1. Show film: Music in America*

2. Discuss the following thoughts: The Negro songs are a characteristic utterance of those who were slaves (use of sliding notes with blues exemplifies sadness; "Afro" soul music shows a new scope of hope for freedom . . .). Cowboy songs characterize the West: mountain songs, the mountains; hillbilly songs, the Ozarks; and American Indian Music is a primitive expression, or, as with Buffie St. Marie, a bitter plea for justice.

C. Third Day

1. Show film: Now is the Time (Black poetry and music; emergence from slave to 1968.)

2. Play record of Richie Havens, "The Klan."

3. Play Jimi Hendrix's rendition of the Star Spangled Banner.

D. Fourth Day

1. Show film: Boundary Lines* and The Black Soldier*

*Films now in Dade County A-V Library, others on order

2. Play the record "Handsome Johnny" by Richie Havens.
3. Play any other current Afro or Negro songs which seem appropriate.

E. Fifth Day

1. Review
2. Show two films in this order: Ballad of Frankie and Johnny and Cattle Ranch.
3. Play recordings (excerpts) of Aaron Copland's "Billy, the Kid" and "The Rodeo."
4. Demonstrate a "mountain song" with "Billy Joe" by Bobby Gentry.
5. Demonstrate a country-western song with Johnny Cash's "How High is the Water, Pah?" This song is an account of a Mississippi flood.

Second Week

A. First Day

1. Review
2. Show film: American Indians of Today.*
3. Play an authenic American Indian song. (See Resources for Pupils, pp. 31-32)
4. Play the recording of Buffie St. Marie: "My Country Tis Of Thy People You're Dying."
5. Class discussion

B. Second Day

1. Finish previous day's lesson and review.
2. Play examples of classical music dedicated to a social

cause or to an intrinsic factor (emotional inspiration such as love or nature). Some examples of these recordings are: Aaron Copland's "Fanfare to the Common Man" and "Lincoln Portrait"; Randall Thompson's "Choose Something Like a Star."

C. Third Day

1. Divide class into following committees:

a. Negro songs

b. Cowboy songs

c. Mountain ballads

d. American Indian music

e. Classical music

Each committee must prepare a demonstrated report (by records, films, pictures, or magazine articles) on an example from their category, relating the music to its environmental condition or inspirational factor. They must choose a song not demonstrated in class, make copies of the lyrics (if words) for everyone, and lead a class discussion. Each person on the committee must play a major role in the class discussion. Three to four class days will be allocated for this assignment. The committees will be allowed to do research, listen to records, or just meet among themselves at this time. They may have access to the library, listening lab, audio visual room or typing room for preparation.

D. Fourth Day

Same

E. Fifth Day

Same

Third Week

A. First Day

Still working with committees

B. Second Day

Begin with reports; take volunteers (class should take notes for reference).

C. Continue with reports

D. Fourth Day

Continue reports

E. Fifth Day

Finish reports and review.

Fourth Week

A. First Day: Effects of the Modern World on Music (Unit II)

1. Demonstrate the Romantic Period by doing the following: Make a tape (or, if you read poetry effectively, read to the class) a romantic poem such as Keat's "Ode to a Grecian Urn." At the same time, play a recording of Tchaikovsky's Pathetique Symphony, last movement.
2. Show two films: "The Daisy" and "Concert for Clouds." The sole purpose of this class session is to saturate the students with Romanticism. The teacher should not

break this mood by lecturing or even talking; make this an emotional experience.

B. Second Day

1. Demonstrate the contemporary period by the following: Make a tape of (or read) the poem "The Hollow Man" by T.S. Eliot while playing Avant Garde music.
2. Show the film Run; also, Time Piece.
3. Briefly discuss yesterday's and today's class session.
4. Play an excerpt from Carl Ive's "Central Park In the Dark."

C. Third Day

1. Finish day before's lesson; then play the tape "Revolt of Romanticism" (this tape can be acquired from Broward High School's English Department in Dania, Florida).
2. Give a copy of "The Modern Era" (from Dade Junior College Humanities Department) to each student (refer to Resources for Pupils, pp. 33, 34, and 35)
3. Tell them to read this before tomorrow's class.

D. Fourth Day

1. Discuss the tape "Revolt of Romanticism" and the paper "The Modern Era." Explain the musical terms to them and have them take notes. An understanding of these terms is essential; discuss them and demonstrate them:
   a. Tonality and atonality
   b. Harmony
   c. Dissonance

d. Counterpoint

e. Lyricism

f. Consonance

2. Tell them there will be a written test on these terms tomorrow.

3. a. Have the students make a list of all the inventions they can think of stemming from the discovery of electricity which have a direct or indirect influence on music.

b. Assign three committees to prepare a brief demonstration of the effects of the following on music: microphone, motion pictures, and electronic instruments. Demonstrations will be given Monday.

E. Fifth Day

1. Give test on terms

2. Give the class the titles of each unit we will cover. Tell them a ten page research and personal opinion paper must be prepared on any one of these units. This will be due the last day of class. The units are:

a. How Society Effects Musicians

b. The Effects of the Modern World on Music

c. The Effects of Social Conditions on Music

d. The Social Revolution of Music

e. The Influence of the Drug Movement on Music

f. Values of Music in Daily Life

Fifth Week

A. First and Second Days

1. Begin Unit III, The Effects Of Social Conditions on Music by showing the film: Now Is the Time (emergence from slave to 1968; black poetry and music).

2. Lead class into understanding WHY Afro Americans have contributed so much to our musical heritage. Do this by asking this "thought" question:

> Considering the following philosophy or thought, relate it to the derivation of Afro-American music in our society: A composer creates as long as his soul is "afire." Anxiety is a catalyst of human emotions; when the artist is angered or frustrated, creativity thrives.

This can be discussed, or can be a written assignment. I would suggest a very brief discussion, then have them prepare a short paper (two pages) on this topic.

B. Third Day

1. Show film: Body and Soul.* Discuss.

2. Show film: Overture.*

3. Lead the class into telling you why and how World War I, Post World War I, and the depression of the 30's affected music; and how the music reflected these social conditions.

4. Questions for discussion or evaluation:

   a. When a society is under a threat of losing their freedom or of losing life itself, what do you think would be a means of escaping reality; or of stabilizing social behavior?

b. Why do you think there was a dance craze after World War I?

c. Why was jazz becoming such an important factor to most musicians? (expression of freedom, improvisation)

d. Prior to World War I, German music had a monopoly in America. Do you think the War might have changed this: If so, what changes in musical "acceptance" were noticeable?

e. In the 1930's what historical factor had an influence on the "Blues"?

5. Play recorded examples of ragtime, jazz, big bands, blues, German music, American Classical music. (See Resources for Pupils, pp. 36)

C. Fourth and Fifth Days

1. Demonstrate and discuss the effects of the after-math of World War II on music

a. Rise of Nationalism; play these recordings and have students do a feedback on each one by Monday:

(1) "Lincoln Portrait" by Aaron Copland; attempts to portray in music three inspiring leaders, who symbolized courage, strength, and will, to "war-harrassed" Americans and led the country to victory.

(2) Second Symphony (Opus 19) by Samuel Barber; dedicated to and commissioned by the Army

Air Forces. This is an emotional recording of flights, accompanying air pilots.

(3) "Wonderful Town" by Leonard Bernstein

(4) "War Requiem" by Benjamin Britten

The aftermath of World War II produced a new nationalism following a time of political, social, and cultural oppression. There was a pursuit of an American idiom through folk and jazz. The American spirit was an energetic, optimistic, impatient protest against tradition. There was a "New Birth"; a Renaissance of human spirit; a joyous, wildly shouting demonstration.

b. Preceeding, during, and after World War II, there was a migration of reputable European composers to America. Some of them were Schoenberg, Stravinsky, and Hindemith. They began teaching American composers, developing new compositions with European influence, and even composing for motion pictures.

Play an <u>excerpt</u> of some of their compositions for the class (let this be part of their "feedbacks" for Monday):

(1) Schoenberg: Twelve Tone Music: Excerpt of "Wind Quintet," (Opus 26) (1924). This shows his original style. In 1933, he was forced to leave Germany. He came to the United States

where he taught at the University of California. Some of his American works show a return to atonal idiom. Play "A Survivor From Warsaw."

(2) Stravinsky: Exerpts from the score for the ballet "Agon." It begins diatonically, becomes chromatic and twelve-tone, and returns to the diatonicism of the opening.

(3) Hindemith: Excerpts from "Das Marienleben." There is a symbolic relationship of tonalities; the principal key of "E" is associated with Christ; the dominant "B" with His earthly nature; and the other keys with other ideas in an order conforming to their degree of nearness to the central tonality of "E."

Sixth Week

A. First Day

1. Take up "feedbacks" and discuss.

2. Unit IV: The Social Revolution of Music

a. "Pre-rock" or "Pop" music: Make a tape (outside of class) to play for your students. Have it explain the beginning of "Rock and Roll" from Bill Haley and "The Comets" through Chubby Checkers and "The Twist." Show the effects of Rock and Roll on language and fashion; the commercial identity of teens. Have demonstrations of the following records on the tape:

(1) Bill Haley: "Rock Around the Clock"

(2) Elvis Presley: "Don't Be Cruel," "Blue Suede Shoes," and "Love Me Tender."

(3) Little Richard: "Long Tall Sally"

(4) Buddy Holly: "That'll Be the Day"

(5) Chubby Checker: "Let's Do the Twist"

The following information will be helpful for making your tape:

In the 1950's, the affluent society teenagers had money. With this economic change came a shift in atmosphere. There was no longer an ingrained sense of defeat or dread of the future. The fifties were lush; there was no depression and no rationing.

The newly presented problem was that teens could find nothing to spend their money on; there was no tribal identity of their music, their clothes, or their clubs. Everything was shared with adults. It was frustrating to find their "promised land" so barren.

Since the moment of maximum revolt comes when the first liberalization sets in, "kids" began to riot. Juvenile delinquency became the rage. It was an aimless movement; destruction for the sake of destruction.

Finally, businessmen began to see teenagers as independent commercial units, having entirely separate

needs and tastes from the rest of the community. As predicted, the youths bought about anything that was labeled "Teen"; motorbikes, blue jeans, and most of all, music.

The record companies had no idea what would sell to the teens, but, after releasing noise by the ton, they finally struck gold. In April, 1954, Bill Haley made the record, "Rock Around The Clock" and it sold 15 million copies. It also started rock. It won because it was loud, and it was a first and had no competition. Originally, it sold as a novelty, until the press took it up, called it anti-music and it became a big generation symbol, a social phenomenon. So, it became the teenagers' answer to <u>THEIR</u> identity——their music.

Then came someone who could crystalize the whole movement, give it size and direction and make it <u>exclusive</u> teenage property; Elvis Presley. With Elvis, rock quickly became self contained, solid and developed its own style in clothes, language and sex. Previously, pop singers were unreachable and unreal; but Elvis was blatant. He made rock a sexual fantasy with his bodily movements.

Rock and Roll was very simple music; all it had was noise, drive, aggression and a new approach. The lyrics were a teen

code; a sign language making rock incomprehensible to adults. With these standards, rock produced a sudden flood of maniacs——a new one every month. Around 1960, everything evened out and the music became more creative.

The early years of "pop" were very significant. For 30 years, you couldn't make it without being white, sleek, poised, and phoney——suddenly, Black was beautiful, and anyone was accepted who challenged with excitement and newness. In a way, rock was bringing us a new kind of democracy.

A new dance was popularized in the 60's by Chubby Checker called "The Twist." He demonstrated it on T.V. and it seemed like fun and caught on fast. The 60's became like the 20's——frantic and frenetic was fashionable again.

B. Second Day

1. Discuss yesterday's lesson.
2. Musicians criticizing war, racial conflicts, the "establishment," and apathy. Show film, The Hat*(Is this war necessary?) Play recordings of:
   a. Bob Dylan's "Blowing in the Wind." Bob Dylan was the first "popular" singer to express deep concern for and frustration with contemporary life. His songs were anti-mammon. He became the mouthpiece of teen

discontent all over the world. His "Blowing in the Wind" was the first anti-war song ever to make the charts. Man and society was at last ready for this. Inevitably, his music affected the restlessness of society; the youth were confronted with political, racial, and social problems in their everyday life. Teen parties consisted of quietly listening to these messages. Teens were becoming saturated with an awareness which class rooms had failed to convey. Dylan's songs seemed to influence young people to question the purpose of being—and caused them to become leaders of the community (or influences) at an earlier age. Dylan was their Messiah and they became dedicated to his cause.

b. Play the Vanilla Fudge album, "The Beat Goes On." This is an anti-war album——very profound.

C. Third Day

1. Play Jonie Mitchel's version of "Woodstock"
2. Play Simon and Garfunkel's "Scarborough Fair"
3. Review and Discuss . . .

D. Fourth Day

1. Show film I Wonder Why (film of Negro girl wondering why some people don't like her)
2. Play recordings:

a. "Everyday People" by Sly and the Family Stone

b. "Manic Depression" by Jimi Hendrix

c. "Freedom" by Richie Havens

E. Fifth Day

1. Show film: Boomsville

2. Play recordings of "Whose Garden Was This?" and "Air" from Hair.

Seventh Week

A. First Day, Second Day, and Third Day

1. Give Assignment: Due the following Monday: On your own time, listen to the entire album of Hair. Relate the social problems we have been studying to this Rock Musical. How does it react against war, pollution, materialism, and the "establishment"? Write a brief reaction to each song from the album.

2. Show films: Because, That's Why, A Trip Down Memory Lane, and Run.

3. Play recordings concerning anti-materialism and establishment:

a. "Boxes" by Pete Seeger

b. "[illegible]rce" from Hymn to An Older Generation by Grace Slick

c. "Richard Cory" by Paul Simon

d. "Within You, Without You" by the Beatles (George Harrison)

4. Show the new religious trend in "pop" music: Play excerpts from "Jesus Christ, Superstar"

B. Fourth Day

1. Introduction of "avant garde" music: Composers of this music claim they conceive of music as "of" society rather than "for" society. In this new sound of music, rejection and dissention pervade.

   Play excerpts from the following:

   a. The Maze by Larry Austin. This is a stylized protest; rude and violent nightmarish in quality. It shows a fear of an imprisoning society.

   b. Blues and Screamer by David Reck: Uses jazz (vehicle of social dissent) for protest; comments on the "American scene"—American foreign policy and the war in Vietnam.

   c. Mewantemoosucday by John Cage. Cage claims that privacy is a thing of the past and we must acquaint ourselves with working efficiently with larger numbers of people. He believes that radical function is of greater significance today than a given form, so, there is no set meaning to his musical content. The interpretation is left up to the individual. He also uses "chance" as a means of composition.

2. Announce to the class that the next day will be used

for "feedback" preparations. Students should bring to class anything they may need to prepare a creative expression of the past two weeks' class experiences. (The unit of The Social Revolution of Music). They may do this by writing a reaction paper; doing a painting, sculpture, or collage; or writing a musical composition (or sound composition, for those who do not know musical notation). This assignment will also be due on Monday with their "Hair" reaction paper.

C. Fifth Day

1. Work on the feedback assignment due Monday.

Eighth Week

A. First Day

1. Take up the two assignments.
2. Begin Unit V: The Influence of the Drug Movement On Music: For the past two weeks, we have been studying The Social Revolution of Music; we have dealt with modern society's problems and seen these problems expressed through music. For some artists (musicians included), their medium of art does not withdraw them from their deep suffering. They seem to think the only escape is through an unnatural medium; "acid" or drugs.
3. Show film: The Seekers

B. Second Day

1. Discuss the film. Discuss the following:

Acid formed its own aristocracy and underground pop was its mouthpiece. The underground was anything experimental (outside the run of industry) including newspapers, painting, poetry, music--anti-establishment expression of any kind. Underground clubs were formed, the best of them being the Fillmore Auditorium in San Francisco. The audiences, very often, became genuinely involved with the bands. The common denominator was acid and it formed a huge subterranean brotherhood all united in the struggle against the violence, greed, conformity, and corruption of America. So the term "acid rock" came into use and was applied to any underground group.

To some groups or individuals, drugs became their "lost savior"; their "true religion." They would claim that through their illusions or hallucinations, they found THE TRUTH . . . exemplified by Timothy Leary. But after this experience of insight, many found themselves prisoners of their new world. How could they face the realities of contemporary society after experiencing the warmth, inspiration, "truth" and pure beauty of this unnatural realm? So many become addicts; and some died very young . . . Janis Joplin, Jimi Hendrix.

2. Play recordings by Janis Joplin ("Bobby McGee," and "Ball and Chain") and Jimi Hendrix ("The Burning of the Midnight Lamp" and "Purple Haze")

C. Third Day

1. Play records of more "Acid Rock":

   a. "Go Ask Alice" by Grace Slick and The Jefferson Airplane

   b. "A Day In a Life" by the Beatles and "With a Little Help From My Friends."

2. "Psychedelic": This is a favorite borrowed term which, supposedly, means "mind-expansion." Psychedelic groups surround themselves with flashing lights, back projected films, prerecorded tapes, "freak dances"; aimed at hitting the listener with a total experience; a simultaneous flowering of all senses to make one "fly." The "Vanilla Fudge" and "Jefferson Airplanes" are two groups which sometimes perform psychedelically.

3. Assignment: Have the students do a research paper on the current drug problem. Turn in, with your report, at least one article from a magazine or newspaper concerning this. Due Monday.

D. Fourth Day

1. Begin Unit VI: Values of Music In Daily Life

   Have the students keep a four day diary or memo of every-time and place they hear music. They will have to be very alert (grocery store, etc.) Due with their report on Monday.

2. Class discussion on the value of music in education,

following the outline. Before discussing "music as a universal language," show the film: Turned On. (This film is only action shots with music; no verbalizing.) After this film, discuss the music's communication.

E. Fifth Day

1. Make a tape of ceremonial music (outside of class) to play for the class. Use excerpts of wedding music, funeral music, church music, patriotic songs, battle songs, coronation music, theme songs from different organizations,(such as sorority, fraternity songs; civic organizations such as Rotary Club, Elks Club, etc.) and any other appropriate music. Discuss. . . .
2. Discuss the business world of music. Play a tape of commercials and theme songs from well known movies and T.V. shows. Discuss all of this and music as a consumable item (selling of records and public performances).
3. Announce that there will be a discussion test next week, the last day of class. This will be a reaction paper on a choice of two units out of the six we have covered. The following will be the choices:
(You may not discuss the same topic your research paper is on.)

I. "How Society affects Musicians".

II. "The Effects of the Modern World on Music" (a

comparison to the Romantic Period must be included)

III. "The Effects of Social Conditions on Music"
(include wars, racial conditions, etc.)

IV. "The Social Revolution of Music"

V. "The Influence of the Drug Movement on Music"

VI. "The Values of Music in Daily Life"

Ninth Week

A. First Day

1. Take up the drug assignment paper and the diary.
2. Discuss the music diaries.
3. Discuss mood production through music. Play recordings to demonstrate each mood discussed. Here are some suggestions:
   a. Entertainment: Soul music, jazz, and classical excerpts.
   b. Dancing: Rock
   c. Romance: Classical and popular songs such as "Love Story"
   d. Comedy: "Amos Moses" by Jerry Reed
   e. Group unity: Social, or civic organizations songs or alma maters
   f. Protest: Refer to previous demonstrations
   g. Nationalism: National Anthem, "America," war songs
   h. Conditioning: This would be a combination of commercials, protest songs, nationalistic songs, or almost any strong mood producing song

B. Second Day

Have a guest representing psychology of music give an introduction of this to the class. Ask him to give a "listening test" concerning individual mood production to the students.

C. Third Day

1. Discuss yesterday's lesson.
2. Discuss the following cases:
   a. Effects of music on work test: Mary Grace (1967): Experiment on work performed by mentally retarded children. Conclusion: Music as a reward for correct responses is a valuable tool. Withdrawal of music resulted in a definite decreasing pattern of response.
   b. Effects of music on speech: Hickel, Wiggins, and Salzburg: Experiment showed fast tempo of music elicited a greater number of words per minute than slow tempo (22% faster).
   c. White, Allen, and Walter: Concluded that music participation may help bring about a more positive and healthier concept of "self."
   d. Arthur Blatt concluded in 1964 that a consistent program of creative rhythmic experiences for elementary children would: improve social and emotional relationships; render creative and original thinking; increase physical and athletic coordination

e. Uses of music in psychiatry: Licht:

(1) Listening

(a) Improve attention

(b) Maintain interest

(c) Influence mood

(d) Produce sedation

(e) Release energy

(2) Participation (group sings, and instrumental participation)

(a) Brings communal cooperation

(b) Releases energy

(c) Arouses interest

(3) Creation of sound

(a) Increases self-respect by accomplishment and success

(b) Increases personal happiness by the ability to please others

(c) Releases energy

D. Fourth Day

REVIEW FOR TEST PREPARATION

E. Fifth Day

1. Research papers and due

2. Give the discussion test

*Films now in Dade County A-V Library. Others on order.

VIII. RESOURCES FOR PUPILS

Records and films are given under Course Procedures. The following sources should be used as references with these corresponding units:

1. For Unit II, III, and IV:

Salzman, Eric. Twentieth-Century Music: An Introduction. New Jersey: Prentice-Hall, Inc., 1967.

2. For Unit IV and V:

Cohn, Nik. Rock From The Beginning. New York: Stein and Publishers, 1969.

McLuhan, Marshal. The Medium Is The Message. New York: Bantan Books, 1967.

3. For Unit VI:

Harrison, Sidney. Music For The Multitiude. New York: The Macmillan Co., 1942.

Lundin, Robert W. An Objective Psychology of Music. New York: The Ronald Press Co., 1967.

4. Any magazine's or newspaper article concerning any of these units. . . . The Rolling Stone magazine is a good reference for rock music; Source-Music of the Avant Garde (refer to bibliography) is a great periodical for Avant Garde music.

## THE MODERN ERA

The intellectual climate of the twentieth century differs from that of the nineteenth. Generally, contemporary thought is far more objective and concerned with scientific inquiry. Sometimes, in fact, it is charged that modern man is objective to the point of being cold and calculating, like a machine. There is a fear that man is becoming dehumanized and depersonalized. To the modern intellectual, the romanticist's credo is antiquated and almost amusing. Modern man feels that he has outgrown the slushy sentimentality of the Romantic period. He no longer stands in awe of mystery and the unknown. On the contrary, he is exploring the outermost reaches of space and the inmost realms of the mind, confident that science will in time explain nearly everything. Modern man has not only faced the facts; he has gathered them and placed great value on them.

But in spite of his material comforts and intellectual achievements, contemporary man seems to be less clear about the meaning of his life, and consequently he seems no happier than his predecessors. The old beliefs have largely been rejected, but new understandings and beliefs have not appeared. The results often are feelings of confusion, a desire to escape from reality, or a sense of being hopelessly trapped in the tangle of life.

Coupled with the difficulty of finding meaning in life is the change that modern man sees all about him. But change to what? Sometimes

change seems to be esteemed for its own sake. Some of the results of this are seen in the existentialist philosophy (life has no meaning) and in the "God is dead" theology.

The creative artist is especially sensitive to what he sees about him. He often mirrors the feelings of the times in which he lives. He reacts to circumstances as he finds them and thus gives expression to the prevailing attitudes. Creative artists do not, of course, all react alike. Some become cynical and discouraged; others become "commercial," bowing to mass taste in order to get a fair share of society's material comforts.

With advances in transportation and communication, the creative artist is usually internationally minded. He knows the work of other writers, painters, and composers, hence, international styles in architecture, art, and music.

Since sweeping changes characterize the life and thinking of the twentieth century, it should not be surprising that contemporary music exhibits many differences from the music that preceded it.

Music in the twentieth century has several characteristics which set it apart from music of other eras.

1. Music tends to abandon conventional rhythm patterns in favor of rhythm of great drive and dazzling power
2. Tonality is treated freely or completely abandoned (atonality).

3. Dissonant harmony is common place.
4. There is a renewed interest in counterpoint.
5. Soloists treatment of the instruments of the orchestra is common.
6. Many old forms are revived giving rise to the term "Neo-Classical."
7. Much attention is given to craftsmanship and technique.
8. Impact is often more important than lyricism.
9. Jazz and folk music exert an important influence.
10. Emphasis is placed on the objective and the intellectual rather than the sentimental.

VIII. RESOURCES FOR PUPILS (cont.)

1920-1930

German

Berg--"Wozzeck"

Kurt Weill--"The Three-Penny Opera"

Bruch--"Kol Nidrei"

American

Charles Ives--Second Symphony

Roger Sessions--Symphonies I, II, III, IV

Howard Hanson--Second Symphony (Romantic)

Ragtime and Dixieland

Picou--"High Society"

Bolden--"Make Me a Pallet on the Floor"

Dixieland Jazz Band--"When the Saints Go Marching In"

Louis Armstrong--"Sister Kate"

Jazz--George Gershwin--"Porgy and Bess"

Hot Five--"Heebie Jeebies"

New Orleans Rhythm Kings--"Tiger Rag"

Red Nichols--"Toot Toot Tootsie, Goodbye"

Bix Beiderbecke--"In a Mist"

Big Band

Benny Goodman--"Honeysuckle Rose," "One O'Clock Jump"

Woody Herman--"Ebony Concerto"

Paul Whiteman--"Rhapsody in Blue"

Blues

W. C. Handy--"St. Louie Blues," "Beale Street Blues"

Jelly Roll Morton--"Jelly Roll Blues"

New Orleans Creole Jazz Band--"Livery Stable Blues"

"Dippermouth Blues"

Mamie Smith--"Crazy Blues"

IX. RESOURCES OF TEACHERS

Refer to bibliography, page 19. Films, records, and tapes are listed under COURSE PROCEDURES.

X. EVALUATION

All assignments and tests are included within COURSE PROCEDURES. The evaluation of these assignments, discussions, and tests are as follows:

A. The class discussions and committee reports equal 1/4 of the grade.

B. The short written test (on musical terms) and the short written assignments equal 1/4 of the grade (combined).

C. The large research paper equals 1/4 of the grade.

D. The final equals 1/4 of the grade.

BIBLIOGRAPHY

Bauer, Marion. Twentieth Century Music. New York: G. P. Putnam's Sons, 1933.

Cohn, Nik. Rock From The Beginning. New York: Stein and Publishers, 1969.

Davidson, Herndon, Reaver, and Ruff. The Humanities In Contemporary Life. New York: Holt, Rinehart and Winston, Inc., 1960.

Grout, Donald. A History of Western Music. New York: W. W. Norton and Company, 1960.

Harrison, Sidney. Music For The Multitude. New York: The Macmillan Company, 1942.

Lundin, Robert W. An Objective Psychology of Music. New York: The Ronald Press Company, 1967.

McLuhan, Marshal. The Medium Is The Message. New York: Banten Books, 1967.

Perspectives of New Music. Princeton University Press.

An good periodical that presents contemporary music, its composers, origin, and developments. Most articles and reviews are written by contemporary composers.

Peyser, Ethel and Bauer, Marion. Music Through The Ages. New York: G. P. Putnam 's Sons, 1932.

Portnoy, Julius. Music In The Life of Man. New York: Holt, Rinehart and Winston, Inc., 1963.

Salzman, Eric. Twentieth-Century Music: An Introduction. New Jersey: Prentice-Hall, Inc., 1967.

Source-Music of The Avant Garde. Sacramento: Performer/Composer Edition, 2101 22nd Street, Volumes 1-8.

ODE TO A GRECIAN URN

John Keats

Thou still unravished bride of quietness!
  Thou foster-child of silence and slow time!
Sylvan historian, who canst thus express
  A flowery tale more sweetly than our rhyme;
What leaf-fringed legend haunts about thy shape
Of deities, or mortals, or of both,
  In Tempe or the vales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggles to escape?
  What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
  Are sweeter; therefore ye soft pipes, play on—
Not to the sensual ear, but more endeared,
  Pipe to the spirit ditties of no tone!
Fair youth beneath the trees, thou canst not leave
Thy song, nor even can those trees be bare;
  Bold lover, never, never canst thou kiss
Though winning near the goal, yet do not grieve—
  She cannot fade, though thou hast not thy bliss,
Forever wilt thou love and she be fair!

Ah, happy, happy boughs! that cannot shed
  Your leaves, nor ever bid the spring adieu;
And happy melodist, unwearied,
  Forever piping songs forever new;
More happy love! More happy, happy love!
  Forever warm and still to be enjoyed,
Forever panting and forever young;
All breathing human passion far above,
  That leaves a heart high sorrowful and cloyed,
A burning forehead and a parching tongue.

Who are these coming to the sacrifice?
  To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
  And all her silken flanks with garlands drest?
What little town by river or sea-shore,
  Or mountain-built with peaceful citadel,
Is emptied of her folk, this pious morn?
And, little town, thy streets forevermore
  Will silent be; and not a soul to tell
Why thou art desolate, will e're return.

(cont.)

O Attic shape! Fair attitude! with brede
  Of marble men and maidens overwrought,
With forest branches and the trodden weed!
  Thou, silent form, dost tease us out of thought
As doth eternity! Cold pastoral!
When old age shall this generation waste,
  Thou shalt remain in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth, beauty,—that is all

  Ye know on earth, and all ye need to know!"